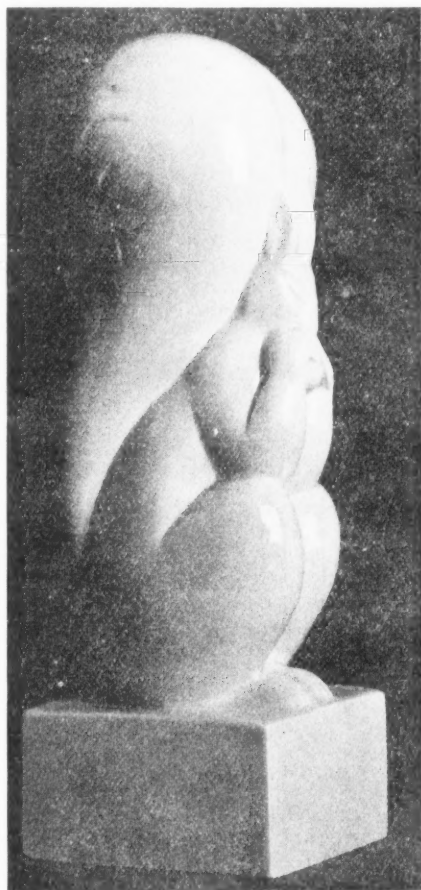


# DESIGN

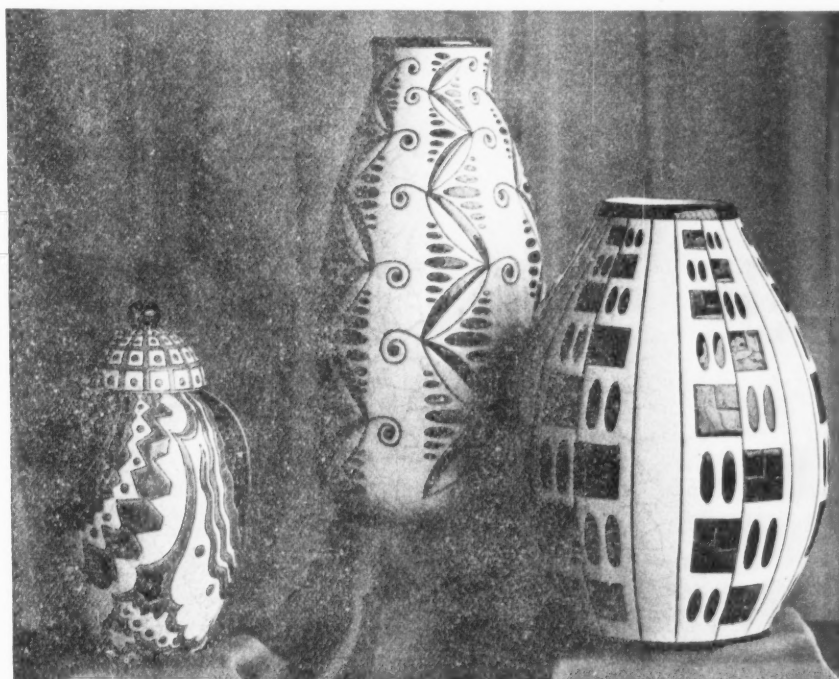
Vol. XXVII, No. 11

SYRACUSE, NEW YORK

April, 1926



Squirrel—Chevalier—Galeries Lafayette

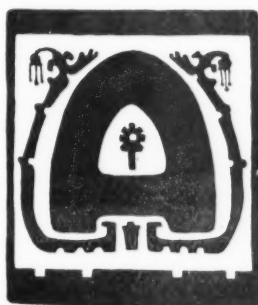


Vases—Galeries Lafayette

## CERAMICS AT THE PARIS EXPOSITION

(Fifth Article)

Adelaide A. Robineau



MOST interesting development is the Atelier Primavera, a ceramic studio in connection with the great department store of Le Printemps. The output is essentially modernistic, interesting, decorative, really artistic. That a thoroughly commercial store should be willing to spend so much on absolutely new ceramics, extreme in type, argues well and should encourage our own manufacturers to

try to get out of their ruts.

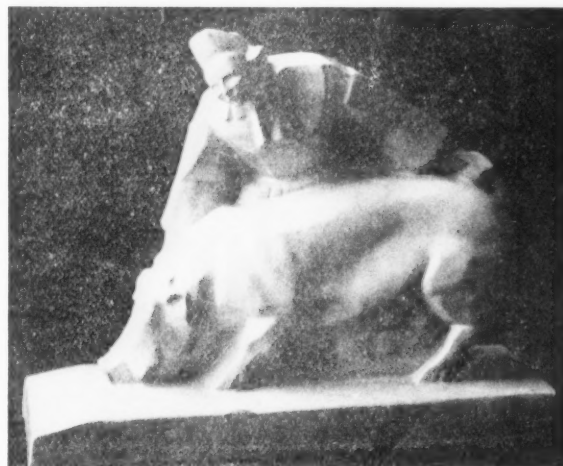
The Atelier Primavera employs several different potteries and individual artists. The pottery of Sainte Radegonde devotes itself especially to figurines and vases designed and executed in an extreme futuristic manner. Several designers are employed and the models executed by the sculptor Chassaing and others, and glazed with a cream white glaze, with occasional treatment of parts in black. The subjects are usually groups of figures or single birds or animals on oblong square bases with flat sides, modelled in planes and angles similar to the technique

used by Le Bourgeois. They are used as table ornaments in libraries, on mantels, etc., and have a charming quaintness. The main trouble is that less clever artists are likely to attempt to follow the vogue of this new type and so destroy its value.

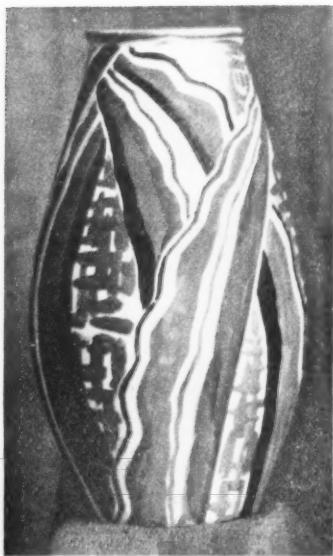
The Longwy Potteries make for the Atelier a still different type of ceramics, bowls, etc., decorated in relief enamels with futuristic fruit, flowers, figures, etc., over the entire surface of which runs an interesting crackle. The outside of bowls or panels of vases is often of a single dark color; a quite unique product.

The Galeries Lafayette, another department store, have also a ceramic atelier under the management of Maurice

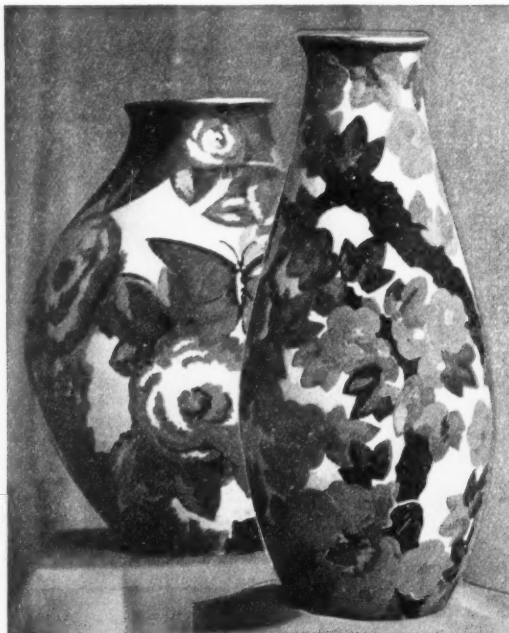
(Continued on page 208)



Le Cochon—Bachelet—Ateliers Jules Henriot



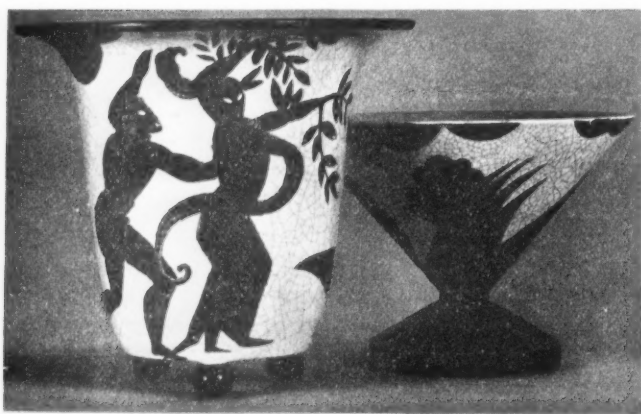
Vase by Jean Bonnet  
Galeries Lafayette



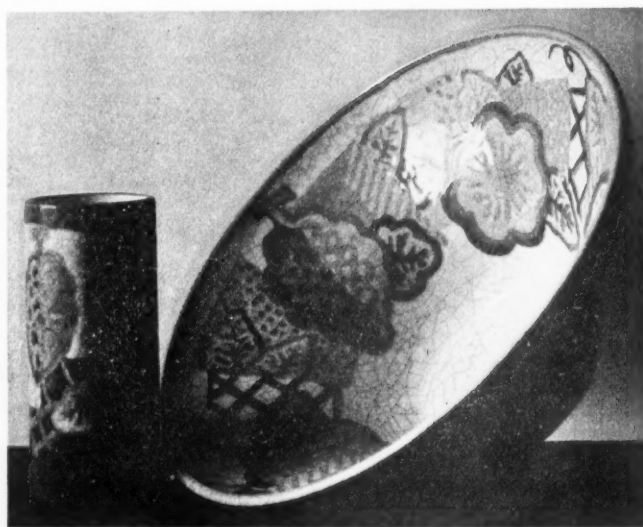
Vases by Jean Bonnet — Galerías Lafayette



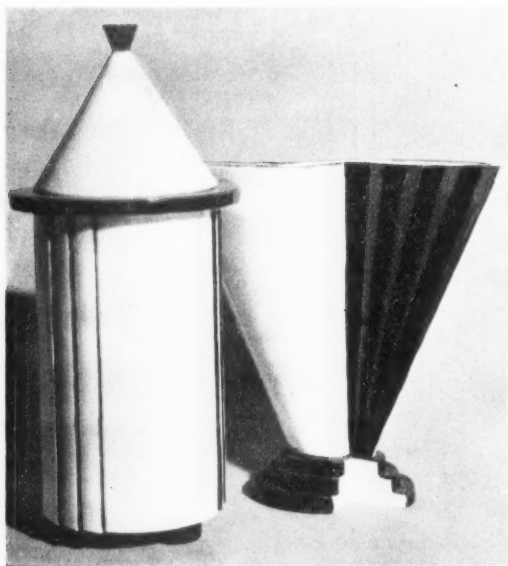
Vase — Model by Peltier  
Galerías Lafayette



Faience Vase, enamels in relief — Model by Claude Livy  
Ateliers Primavera



Enamels in relief — Models by Olesiervicz — Ateliers Primavera



Faience Vases in black and white  
Models by Madame Longwy — Ateliers Primavera

#### POTTERIES

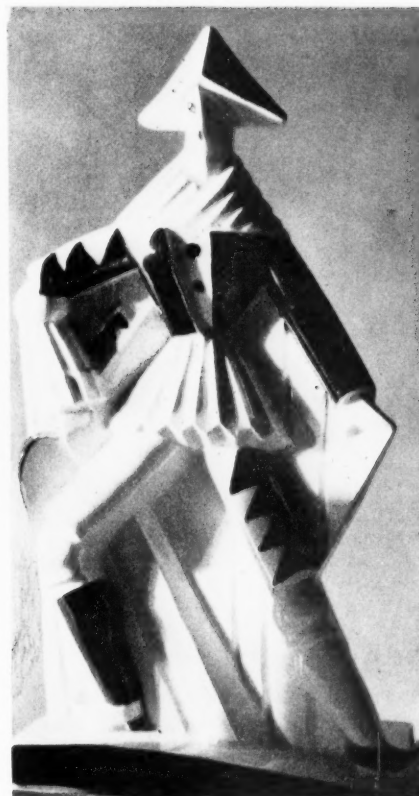
from the Ateliers Primavera  
(Magasins du Printemps)  
and from the Galerías Lafayette



Vase by Jean Bonnet  
Galerías Lafayette



La Pavane by Ayme—Galeries Lafayette



Statuette by Claude Livy, Chassaing sculptor—Made in the factory of St. Radegonde—Ateliers Primavera



Les Femmes de Bonne Humeur by Claude Livy, Chassaing sculptor—Factory of St. Radegonde—Ateliers Primavera

# FIGURINES

White faience with black decoration from the Ateliers Primavera and from the Galeries Lafayette



Le Skieur by Olesiervicz—Ateliers Primavera





Groupe de Commeres by Nicot



Fisherman and Pont l'Abbe Woman by Bachelet



Britanny types

(Continued from page 205)

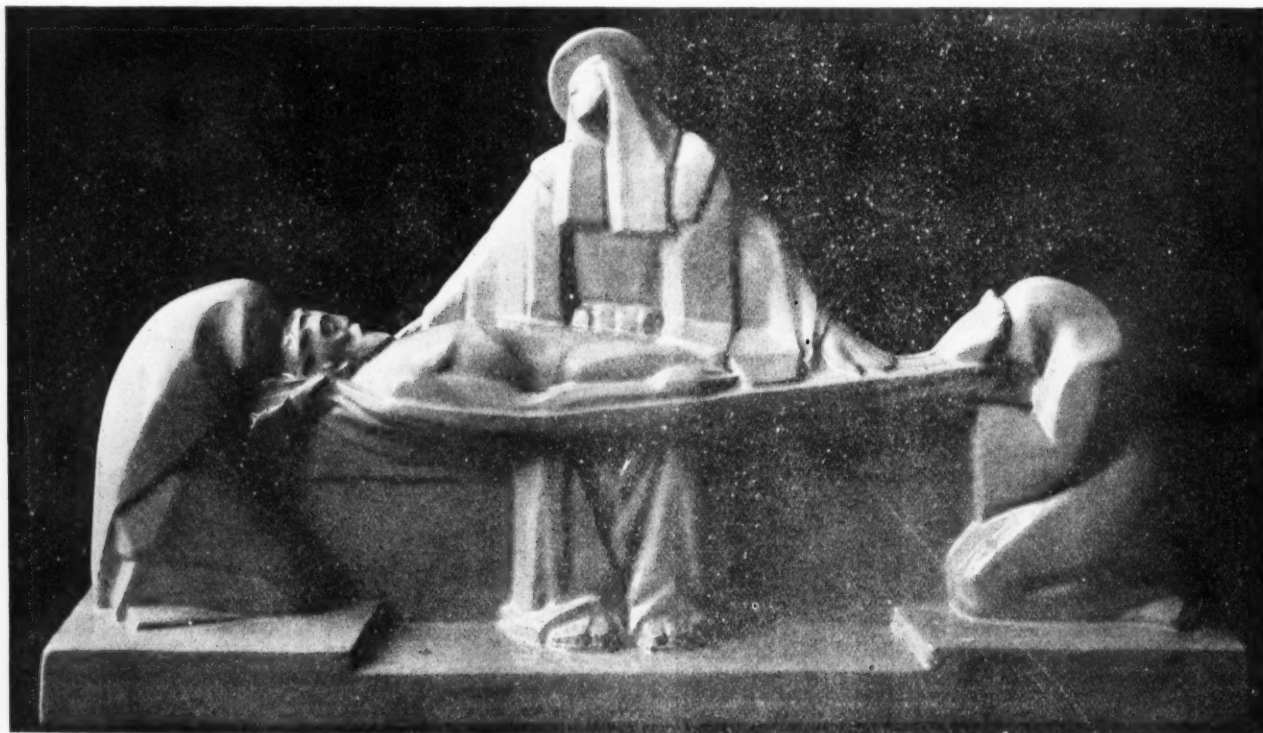
Dufresne and employ several artist decorators. The work is unusual and is extremely good in design and form. The sculptor Chevallier makes for the Galeries Lafayette figurines on the order of those made for the Atelier Primavera, decorated with touches of scarlet and black, and very cleverly modeled animal figures.

Some of the new types of decoration are naturally not so good nor so lasting as others, but at any rate each artist decorator is trying out new mediums of expression.

The vases by Bonnet, which give the impression both in design and texture of being a cretonne pattern applied, are cer-

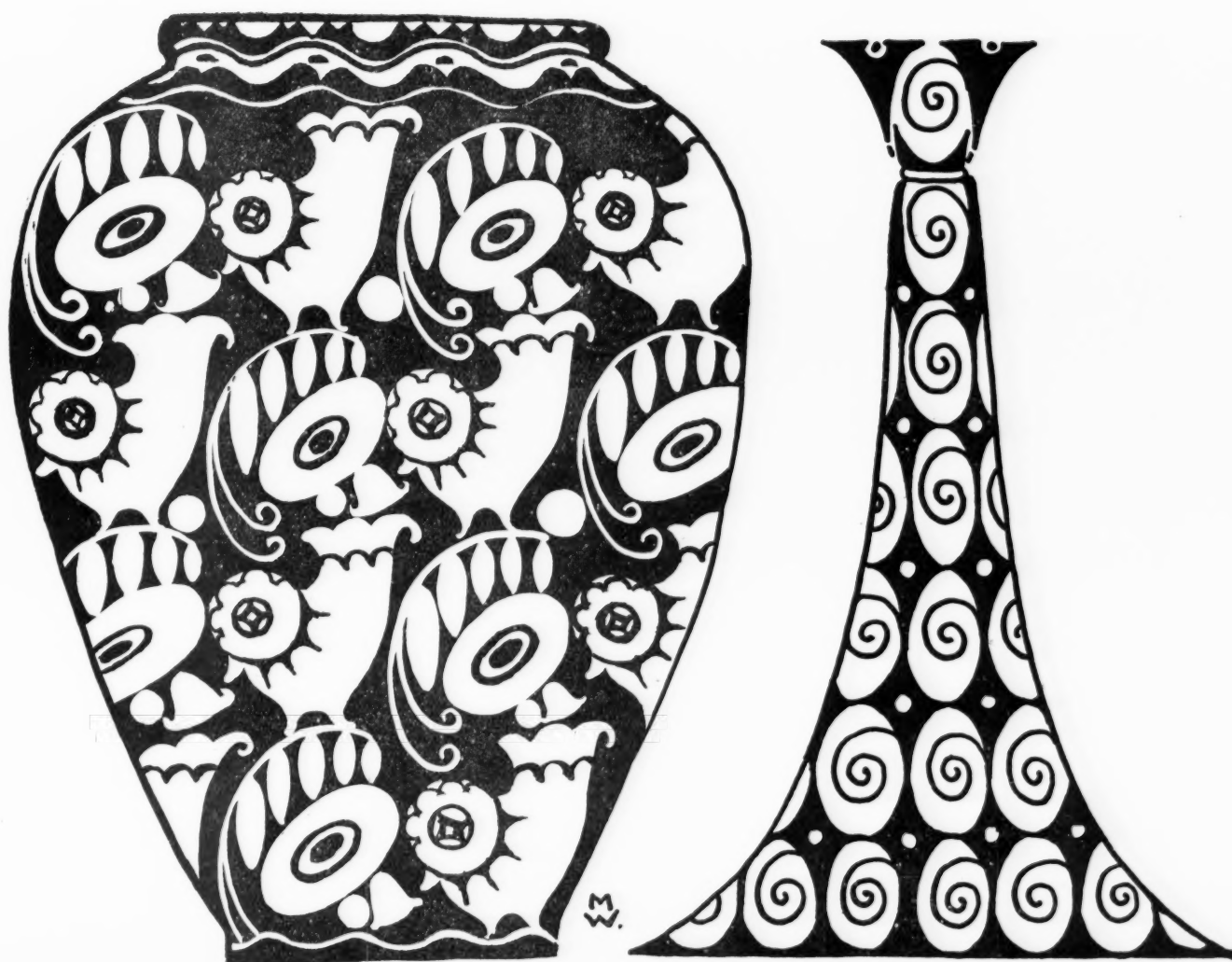
tainly mistakes, but it is worth while to know that such command of the glazes and colors can be obtained. The extreme futuristic effects are a feature of our passing life that should be recorded, however ephemeral the movement may be. At any rate it is not inane and characterless copying of the art of other times and other peoples.

Of special interest are the figurines executed in the Pottery of Jules Henriot, who with Mehant is developing the old and well known Quimper faience. The subjects are all taken from the peasants of Brittany and have a life like appeal in spite of their modern treatment of line.



Pieta by Bachelet  
Quimper Potteries from the Ateliers Jules Henriot



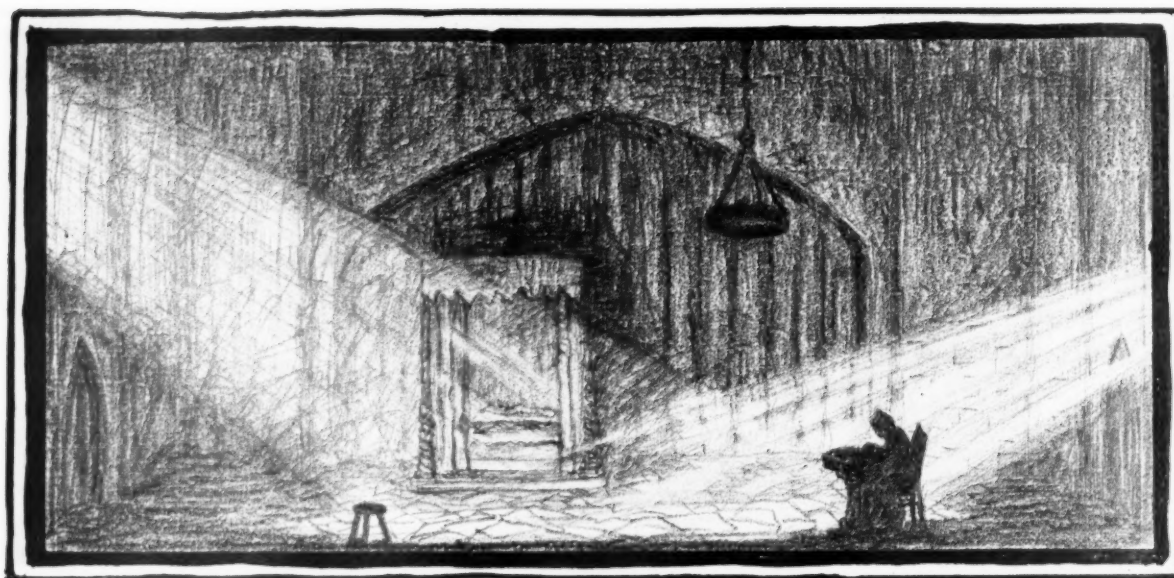


Vase and Candlestick in black and yellow with orange spots—May Warner



Etched Plate—Mae St. Denis

Paint entire design as shown with acid resist and etch. Liquid Bright Silver or Roman Gold may be used to cover border. Center of plate may be tinted if used with Roman Gold, or left white if Silver is used. A hair line may be added just below the design if desired.



Patelin—An Old French Farce, unknown author  
Scene—A Room in Patelin's House

To create a room in Patelin's home a drab, reticently colored, curtain was drawn across the central arch, with curtains of echoing color at the smaller side arches. The bed was placed upright, the table and chair well down left, a chandelier overhead, and light pouring in at both sides from supposed windows. The opening of the scene was made very effective by placing Patelin's wife in the chair at the table down left, the position of which placed her hunched figure in silhouette against the light.

As in the exterior scene, the day's passing was made graphically visible by the changing light; the warm sunlight streaming in after a while from the direction of the colder, reflected light, the latter being visible for a time at the opposite side, then dying down, leaving only the direct rays of the setting sun beaming in from the left.

Because of the very limited space off stage, it became an interesting problem how to dispose of the huge four-poster bed. A solution was finally reached when the bed was made to serve as the house against which the stall abuts, in the exterior scene, by building the necessary details of the house on the back of it.

#### THE ARTIST IN THE THEATRE

Charles Friedman

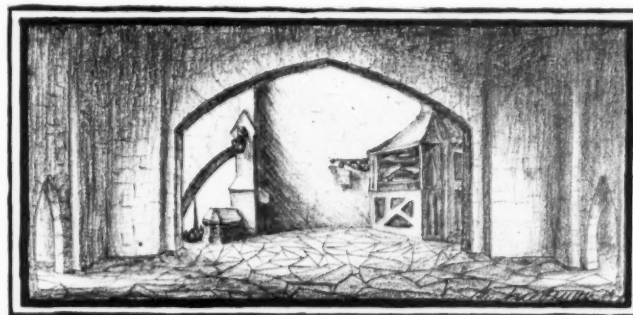
IT is already common knowledge that the theatre has entered a new era of creative vitality, of dynamic truth—the most vigorous, in fact, of its intriguing history; and, it was brought about by the least recognized worker in it, the artist.

It took vision and courage to look the hoary traditions in the face, condemn them as stagnant and obstructive, and set to work with the conviction that "to save the theatre, the theatre must be destroyed," as Duse phrased it. It was the exercise of an abundance of that rarest of all qualities among workers in the theatre, imagination, that devised the temple to universal beauty that is the New Theatre.



Charles Friedman

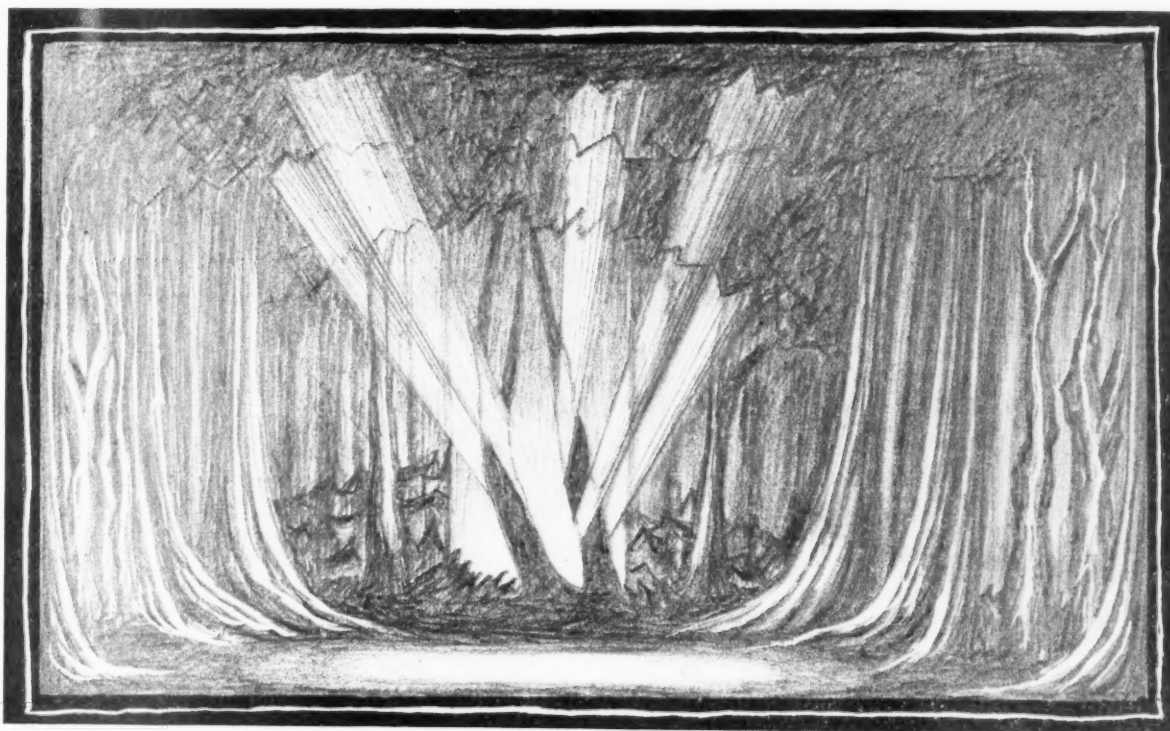
Though the artist's principal preoccupation has been with resurrecting the scene, his influence has manifested itself in a new conception of staging both drama and spectacle, that, in more than one respect, nears, and even transcends, the spiritual exaltation of church ritual. Color, movement and line, have in turn been revitalized by him, and made as telling a part of the



Patelin—An Old French Farce, unknown author  
Scene—The Village Market Place

The play is in four scenes, the action passing rapidly from Patelin's home to the village market place, returning to the home and back again to the market place. This necessity for rapid change made it impossible to use two separate scenes and forced provisions for alterations in the scene that should consume the least minimum of time. The set was built as pictured in the sketch. It gave the necessary details of a corner of the market place; the draper's stall at his house on the left (stage left), a gargoyle and lamp on the buttress at the right. By making the abutments of the arches visibly thicker many angular planes were formed which, by either taking light or casting shadow, created numerous vertical lines that gave great height to the scene.

The visible sky, the wall at the back, and the arch wall, not only gave great depth to the scene, but made it easily possible to clearly show in the lighting the passing of the day. After the rays of the rising sun had tinged the distant horizon a mellow gold, the first warm rays of light touched the top of the back wall, slowly flooded the area behind the arch with golden light, then seemed to glide on until it was visible on the portion of wall above the central arch, soon flooding the nearer area too, until the light registered bright, cheery midday. After the climatic portion of the play the same effect was reversed to sunset.



### Beethoven's Sixth Symphony (The Pastorale)

Interpreted through pantomimic dance by children between the ages of 6 and 14 at the University Settlement, New York

Beethoven's music interpreted by children! What could be more conducive to inspirational design—yet, what could more perplex the designer for proper forms properly mated? Reality, mere prettiness, must be eschewed. The form must be as abstract and simple, and the color as pure as the absolute music. There must be melody, harmony and rhythm!

For their easy grace, curtains were selected and run across the three sides; a silhouette of slim trees was set against the back, and larger trees were applied on the side curtains. Room was allowed up right and up left for wide entrance ways, sweeping drapes in the forms of towering tree trunks taking the places of the conventional wings. On the back curtains was painted a formal suggestion of the houses of the distant village. Between them was a space of sky, being a white cyclorama painted with light from below and above.

The colors used in both pigment and light were restricted purely to the primaries. Two powerful spotlights were used at the back of the auditorium to flood one side of the stage with warm color and the other with cold color. This gave the dancing figures an airy plasticity against the flat, formed background. The lighting was synchronized to every notation of the music, running the full gamut of the tempos and registering every accent from the dimmest piano to the most dazzling double forte. The tender prayer motive that closes the fourth movement was given telling effect by darkening the stage and arranging the tableau dances so that all faces and hands were directed at the brilliant red light from the two spotlights at the back of the house. The glorious color streaming over their heads, the sweet sincerity of the supplicants and the music's moving rhythm raised the audience to a high pitch of emotion.

action as the actor's gestures and words. But it is in the scene, as such, that we see the power of his ideas.

The scene is still to him a place; but it is also a mood, a force, an expression. The designer has learned to give his scene significant form, and to paint with light. Prosceniums, footlights, fourth walls, are strange to his new technique. No barrier exists between his audience and his action, physically or emotionally. All within the theatre are actors, under his scheme, the conflict of forces becoming a momentous struggle in which all participate.

The artist creates his effects by means as elementary as the emotions on which he plays. Light is his all important instrument. He uses it like an organ, diminishing, swelling, now sublimely tender, now of climatic intensity—keyed to every action, vitally alive with the very spirit of the drama.

Light exists for his actors only. No myriad details are allowed to clamor for the attention of the eye. Light comes on the scene with the actor, discloses only those portions of the scene the actor requires, and is gone when the actor has passed.

The artist's employment of light bears no relation to its source or quality in nature. Its use is arbitrary, patterned in direction, color and intensity to the purposes of the action. Color symbolism, shadow composition, and psychologic reaction to tone, are factors in the arrangement of his intricate lighting score.

As for the structural scene, the artist gives it significant form. With no sacrifice of architectural truth, he arranges his

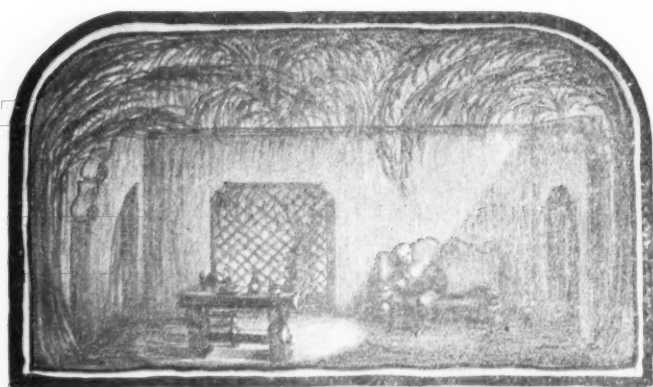
mass and line to create one complete, powerful impression. Variations in units of the whole present different places for his action, or distinct moods for his drama. Here again he exercises independent choice, allowing on the scene only those details of furnishing and embellishment that are essential to the action, regardless of any variance with accepted custom in nature.

The costume of the actor he designs with similar boldness and freedom. Its color and line must enhance the impression of



A silhouette of drooping trees and a low hanging red sun form the background for a Hawaiian Revue at a country club.





**The Man of Destiny—George Bernard Shaw**  
**Scene—At an Italian Inn**

Three low walls forming a spacious arbor in an Italian garden, provide the setting for this merry comedy.



**Heidelberg Days—A Musical Comedy**  
**Scene—The Courtyard of a German Inn**

Lavish use of foliage gave a decorative quality that was not too intrusive to walls that were necessarily bare. The sketch shows the lighting registering sundown.

\* \* \* \* \*

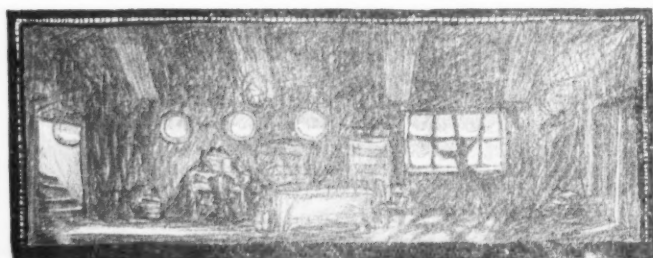
character, and it must conform in value to the key of the scene. He considers no costume singly, but aims for cumulative effect, through juxtaposition and contrast.

The details of the scene never disassociate themselves, in the mind of the artist, from the action of the drama. The direction and flow of the movements are conceived by him for subjective effect on the audience. The artist seeks intimacy, ready response, a participation in, rather than a witnessing of, emotional experience. Actors approach the stage from the auditorium; crowds sweep the aisles; furies rise in the very midst of the audience. They join the action; they are in the whirlwind of the conflicting forces! Defeat, approaching with its inevitable doom, or, Victory, marching on, overcoming all obstacles, dejects or exalts a collective spirit, concerned in a common passion.

Who is to say what levels this new art will reach? Appia, Craig, Reinhardt, Jones, Bel-Geddes—are they mere innovators, opportunities in an era of transition, marked by a realignment of all aesthetic values—or are they the precursors of a cosmic revelation, the apostles of a new truth, powered to fraternize mankind?

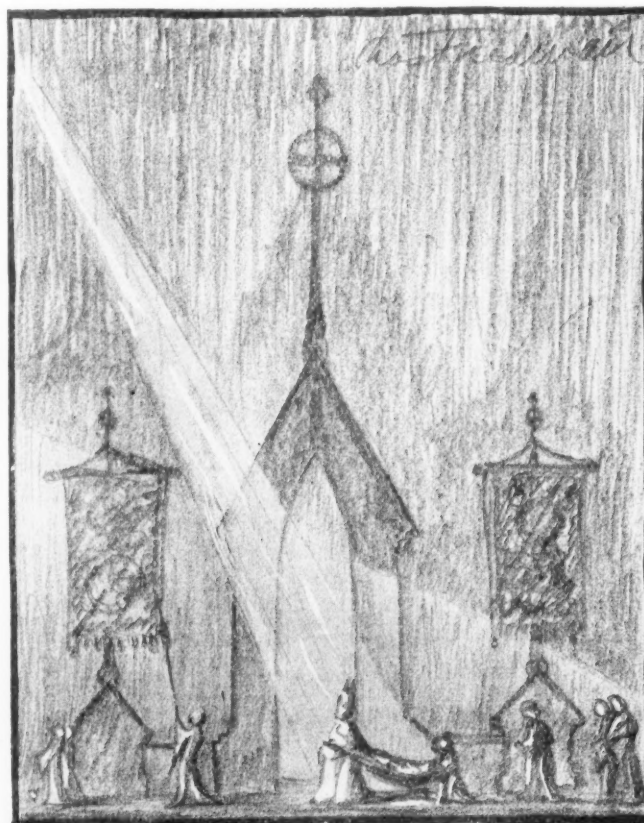
The artist bears the urge. He labors; and in striving, feels ennobled.

Note—It may not be very discreet of me to court comparison between my intention and my execution, but it is really the two together that express me fully. May I say in my defense that, in those instances where my designs obviously do not conform to my expressed principles, I have not always had the proper material to work on, or a fitting occasion to rise to. It is hard to create beauty for a jazz revue or design bold movements for a psychologic drama.—C. F.



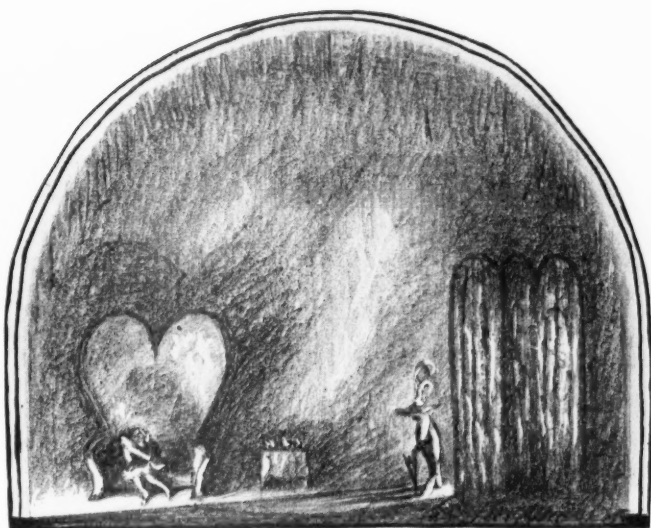
**He—Eugene O'Neill**  
**Scene—The Cabin of an Old Whaler**

The mood and manner of this mournful drama required a scene frigid, tragic and smelly. The barest indications of place were given and only those details that contributed to, or rather, did not detract from, the desired effect were allowed to protrude. As it was impossible on this stage to build the skylight asked for by the author, the window at the left was substituted, which, though cottage-like in appearance, proved of great advantage. Its crossing lines strongly suggested the bars of a prison and made more telling Annie's despair as, with drooping head, she gazed out through it on leaden sky and endless tracts of ice.



**The Church**

Groins and banners—the austere and pompous—give expression to the church ritual.



The Maker of Dreams—Oliphant Down

The stage on which this Pierrot fantasy was to be presented was nothing more than a shallow platform, making it impossible to build the elaborate interior called for. The scene had therefore to be reduced to the barest abstractions. First was the fireplace; this was represented by a strong warm light coming from off stage, right, close to the ground. Next, and in view, was placed a settle, the back of which, being arbitrary as to design, was made into a huge heart, to symbolize the fantasy and sentiment that swayed the lives of the people in the play. A little table covered in a color that carried the warm light further into the room, held the few necessary properties. At the side of the stage opposite the fireplace light, a screen, painted in the colors of nature, was placed. This screen served in place of doors and windows, for all the characters were behind the screen and came from outside by stepping into view and exited by passing out of view behind it.



The Wonder Hat—Goodman and Hecht  
Scene—A Path in a Park

The authors of this Pierrot comedy ask for "a park by moonlight" with a visible moon. The arrangement and form of the various details of this design, while not quite what the authors intended, were found to thus best serve the needs of action and decoration.

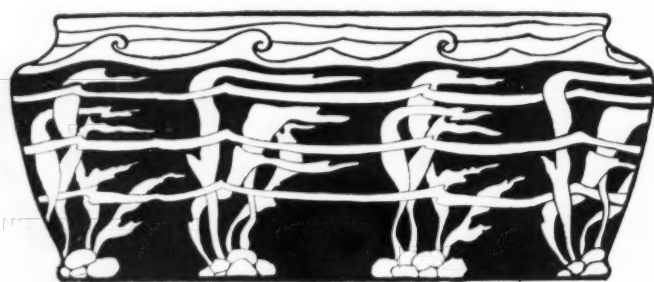
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X = O, A Night of the Trojan War—John Drinkwater  
Scene—The Greek Tents on the Plain before the Wall of Troy



X = O, A Night of the Trojan War—John Drinkwater  
Scene—On the Trojan Wall



Calvin R. King

## CLAY PROBLEMS FOR THE SCHOOL

Ceramic Course at Syracuse University

(Second Article)

Adelaide A. Robineau

FOR the bowl problem, a diagram six by eight inches is made (see Illustration). In the first vertical column are drawn four quite different bowl shapes. After these are approved, variations of each are made in the horizontal column, retaining the same line but varying the proportions. The student keeps in mind that the shapes in the first vertical column are for jardinières and must hold a flower pot without much waste space; that, in varying the proportions, to remain a bowl, the form must always be at least as wide in the widest diameter as the piece is deep; that, for a flower bowl, if the shape is not such as to hold the stems upright, giving space enough for stems to have plenty of water, a flower holder or "rock" must be provided, necessarily so with the bulb bowl which must always be deep enough to hold pebbles and water.

The variations having been approved, the student selects the shape and size he prefers and makes a full size drawing. To enlarge the drawing already made in proper proportion, the simple algebraic formula is used. The small drawing is divided into eighths each way and applied to the larger drawing in inches; that is, if the student desires a bowl nine inches in diameter and the drawing is nearly the full size of the rectangle, say one and a quarter by one and seven-eighths inches, the formula will be: ten-eighths is to fifteen-eighths as X (the eighth to be found) is to nine inches diameter; multiplying the means and the extremes and dividing the larger number by the X number, the result is obtained:

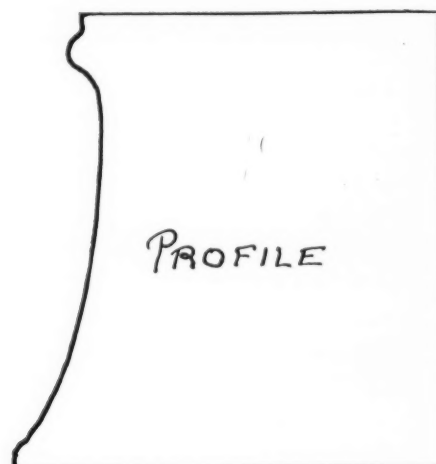
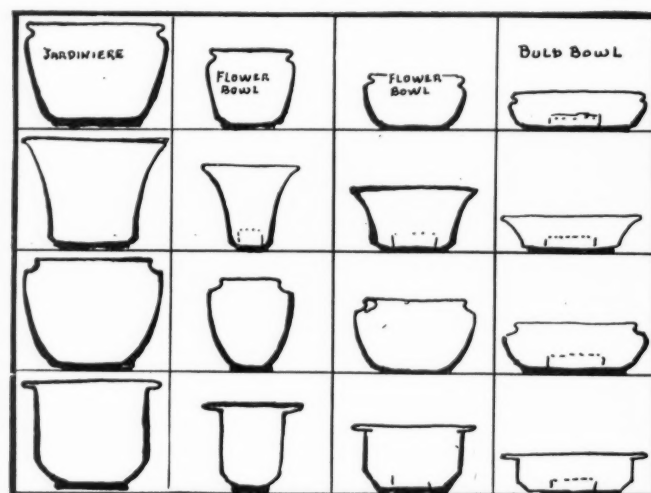
$$10 : 15 :: X : 9$$

$$15 X = 90$$

$$X = 6$$

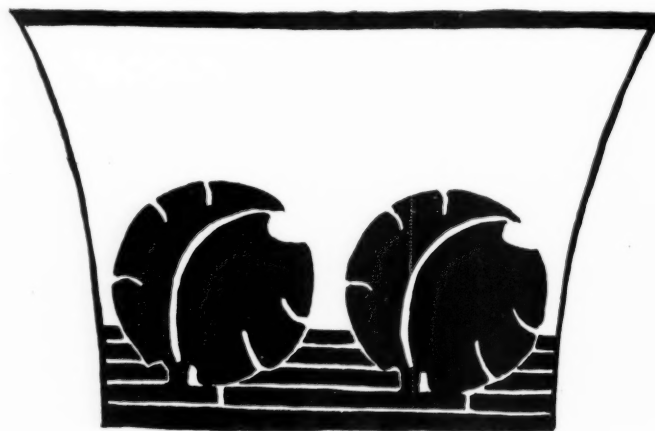
Thus the proportions of the enlarged bowl will be nine inches in diameter and six inches in height. So in a rectangle nine by six inches the student makes his working drawing. As the Ceramic design class and the hand building class are separate, the bowl is usually being built while the student is still working on the decorative design; so that, the form being drawn full size, he makes a profile of the bowl out of thin sheet metal or wood or stiff card board, prepares and wedges the clay, rolls a portion of it with a rolling pin, three-quarters of an inch thick; on this lays a paper circle the diameter of the base of the drawing and cuts off the surplus clay, turns this over onto his working board, keeping the paper underneath, and is now ready to begin building.

The balance of his clay he has rolled out one-half inch thick and cut in strips about one-inch and a quarter wide. When he becomes more expert he can use the clay from a quarter to three-eighths of an inch thick. Some potters roll their clay as the Indians did, but this takes longer and has no advantage. With



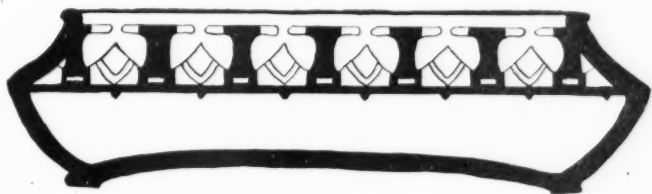
a blunt pencil the circle of clay is scored on the top for about a half inch around the edge; with a brush a coating of thick slip is laid over the scoring, for one must have no doubts of the security of the foundation. Thick slip is clay moistened with water to the consistency of mustard, and, as it fills all crevices, it helps to hold two pieces together securely.

A strip of clay, long enough to go completely around the circle, is next put on the circular base, on edge, pressing down firmly enough to press out the surplus slip; then with the modeling tool the seam is worked across, inside and out, until it disappears; where the two ends of the strip come together the

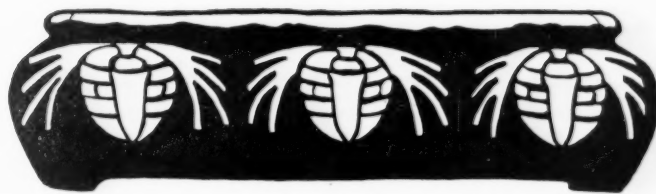


Marie Elsassner

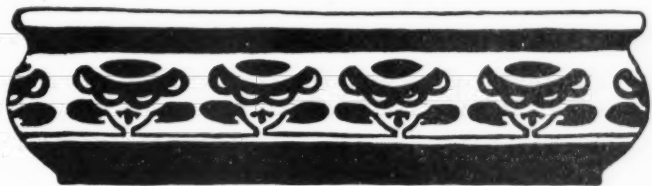




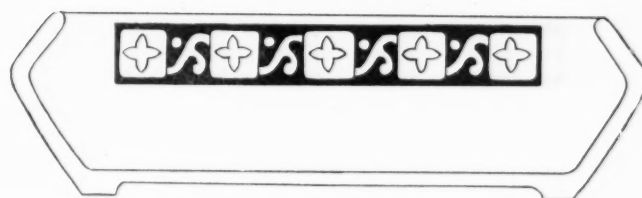
May Gardiner



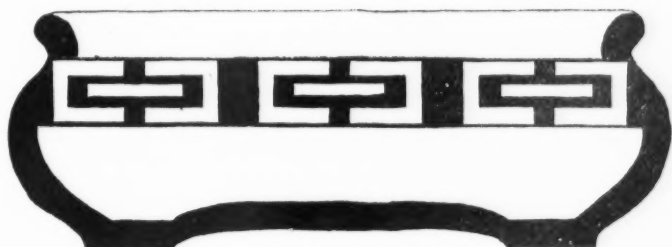
Carol Howe



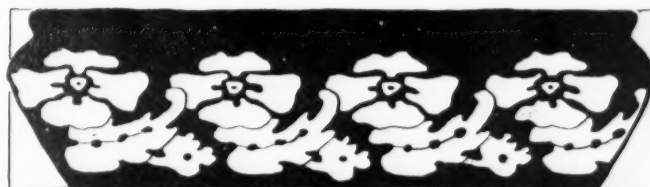
M. J. Farmer



Doris King



Ruth Paftz



Ethel Campbell

ends are pinched so that in lapping they are the same thickness as the rest of the strip. Put a bit of slip on the two ends before pressing and working together.

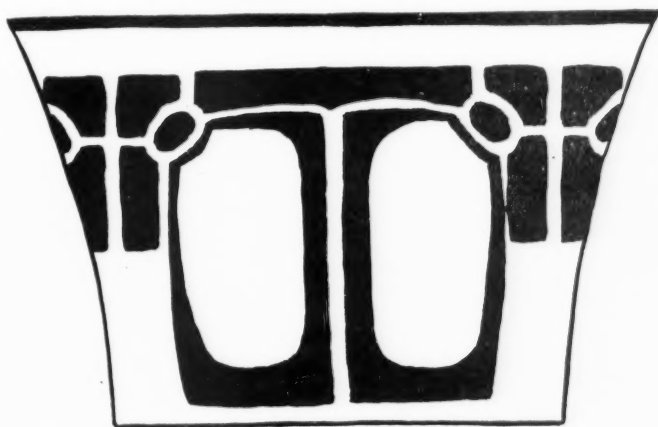
Next a pencil roll is made long enough to lie in the angle made by the upright strip and the base; this is worked up and down until it makes a filling at an angle of about forty-five degrees.

The piece is now well started. If there is not time for more work, it can be covered with a damp cloth and put in the damp box until next time.

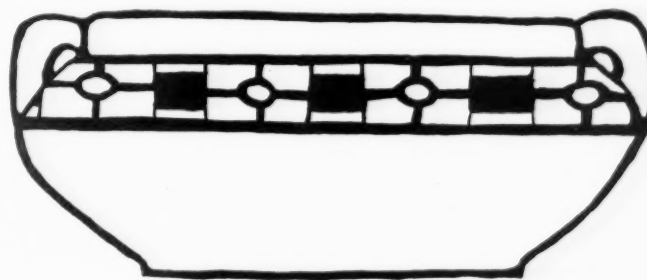
There are two ways of working with strips. One is to score heavily the edge of the bowl as well as the new strip, put thick slip on each and press firmly together, but with beginners, who frequently let the lower part get much harder than the new strip or are careless about pressing and working the seam up and down with the tool, often the strips part in drying, or, even if not parting before firing, the seam opens in the kiln. It is then usually safer to pinch the edge of the bowl and the lower edge of the strip always on the inside, and then working the seams together, inside and out as before.

Each new strip is added in the same way. After each addition, with the profile, go over the outside of the bowl, keeping the horizontal base line flat to the board and pulling out or pushing in the shape to conform to the profile. Later the student must trust his own eye, but to avoid too much dis-

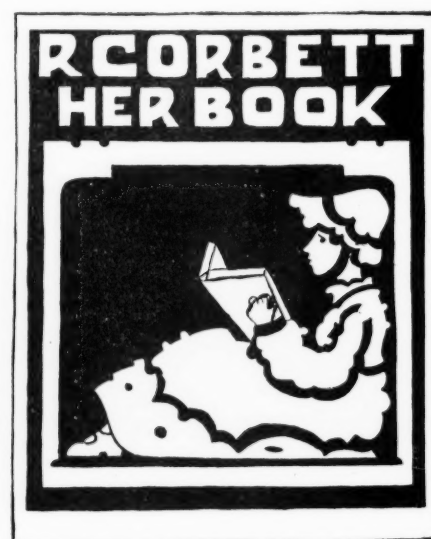
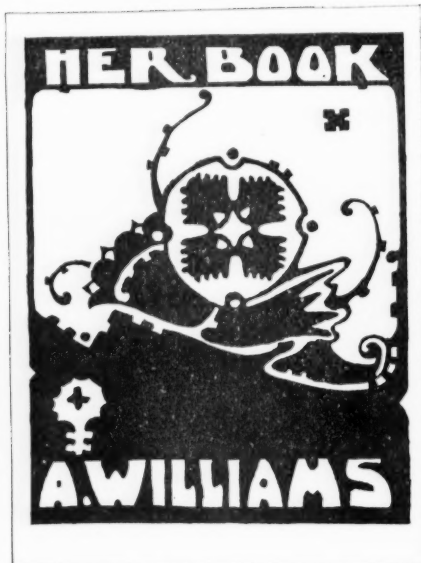
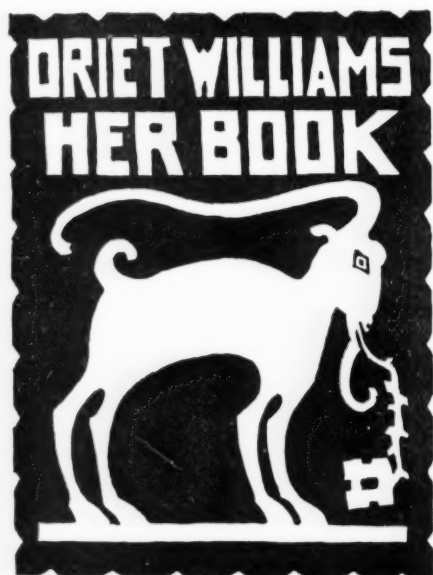
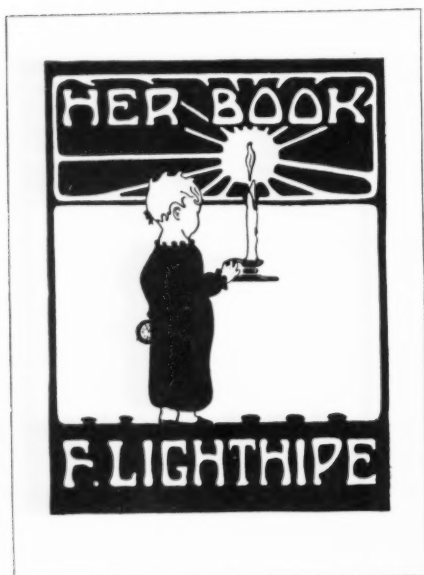
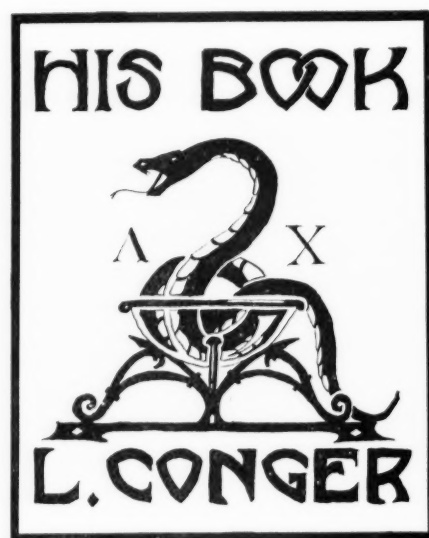
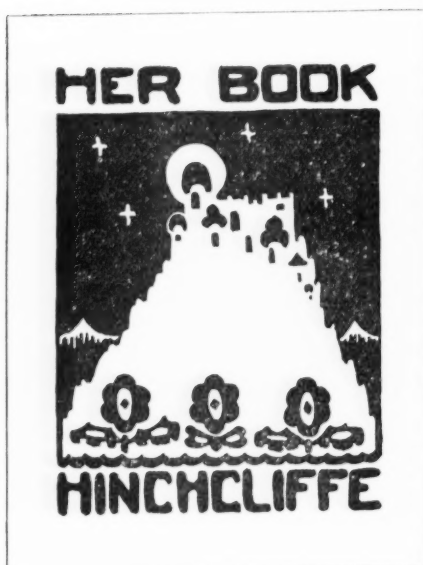
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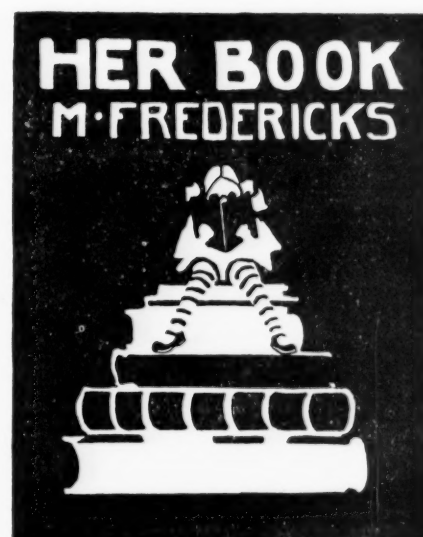


Marie Elsasser



Marie Elsasser





A BOOKPLATE indicates the ownership of a book, and is a pleasant reminder to the borrower. It may be designed to illustrate the owner's name, his profession or his hobby. By all means, a bookplate should be well designed, for it is an expression of the owner's taste. If one is the possessor of but few books or of a large library, it is a very good idea to put one's mark upon them in an attractive manner. Someone has said, however, that it is a desecration to write one's name on the fly-leaf of a book, so, here are some Fawcett School designs to inspire you to make neat little labels for your beloved volumes.

In the second year class, we planned bookplates, dimensions four inches by five inches. The designs were first executed in charcoal and the finished bookplates were of black ink on white bristol board. Some of the students plan to block-print their designs.

A bookplate done by a former student

## BOOKPLATES

*Gertrude King*

*Designed by Students of Fawcett School*

is amusing. Alice Barker has chosen a dignified terrier for her illustration, and has printed "A Barker" beneath the studious-looking dog.

Lyman Conger chose a deeper subject. We suspect he has used the emblem of his fraternity in the design.

The little student perched on the top of the very big books is the work of Miss Marguerite Fredericks.

The Misses Antoinette Williams and Alice Mullen have used the idea of conventional flowers to stand for their emblem of ownership.

Miss Ruth Corbett's demure little lady would be cunning for the bookplate of a child.

Miss Mildred Kaiser evidently felt that there is a tie between her name and Holland.

Earl Quackenbush's duck will surely guard his books.

Miss Claudia Milette has quite a different type of mill in her design.

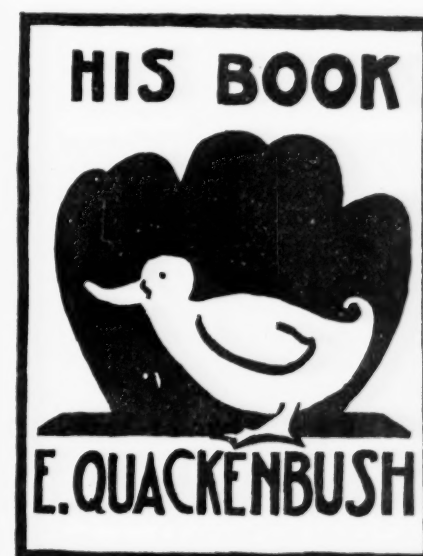
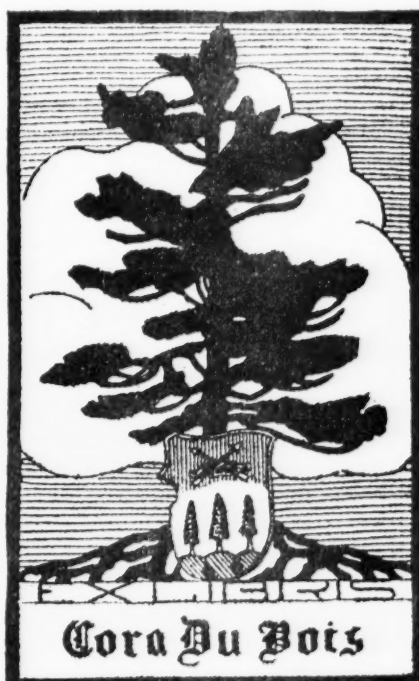
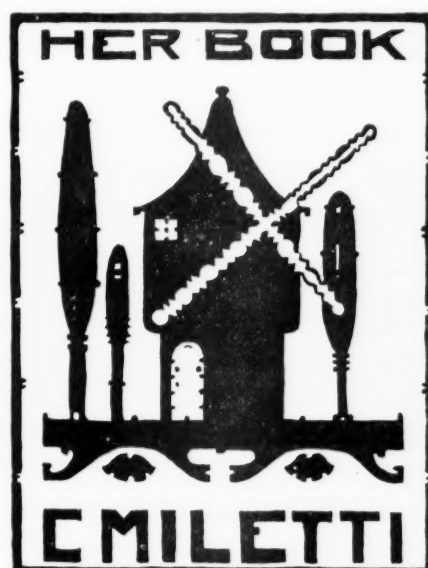
We do not know why Miss Florence Warne chose a rabbit, but we like her bookplate.

Miss Florence Lighthipe's little candlebearing child would also be just the thing for a kiddie's bookplate.

No doubt, Miss Oriet Williams was thinking of a "billy-goat" in connection with her name when she made her design.

Miss Shirley Hincheliffe aspired to great heights!

Miss Marie Kising received an order for a bookplate from Miss Cora DuBois, who required certain things in the design.







### BEGINNERS' CORNER

*Jetta Ehlers . . . 328 Belmont Avenue, Newark, N. J.*

#### A LESSON IN GROUND-LAYING

*Jetta Ehlers*

**M**OST women who decorate china are at times faced with the problem of making something suitable for the male member of the family circle, or as the flapper of today puts it, "her boy friend." He may or may not be interested in this particular craft but most men are due sooner or later to be the recipients of various ash-trays, matchholders, or tobacco jars. Thinking perhaps a suggestion for some masculine gift might not come amiss and also because it gives me an opportunity to tell you something about ground-laying, we have for this month's problem a jar for tobacco.

While the effect of the design as given is rather startling in its contrasts in black and white, when it is worked out in the color scheme I am giving you it is much more harmonious than the study would lead one to believe. Divide the jar into four sections, first placing and drawing in all of the bands. Next place the design unit, of which you have made a careful tracing,

on the line marking each division. The next step is to outline the entire drawing with India ink. Sometimes pupils make a prodigious fuss about this part of the work, little realizing what a saving in time after all it is. It is only the trained worker who can proceed swiftly and surely with just the graphite tracing which smudges and rubs off so easily.

There is more than one way in which this piece may be carried through, but I am suggesting one which I think will best suit the beginner. In following this plan it will call for three firings, something this page does not often advocate. Having completed the outline with ink it should next be rubbed down with a bit of fine sand-paper. This is an important thing to do, as has often been emphasized in these articles. If an ink line is thick and heavy it is quite impossible for you to see whether the edges of any color laid over it are even and clean or not. The same is true of a heavy wax pencil line. You will be surprised at how hard one must rub to reduce the ink line, but it should be brought down to the lightest grey. This is delightful to work upon and will stand up against all kinds of wiping out and doing over. So you see one is well repaid for just this little extra labor of outlining with the ink.

Next paint in all of the black parts of the design, including

the bands, with Black. There is considerable difference in the quality of the various brands of black and it is well to try them out until you find one which fires well and has a good body. Black has a tendency to chip if laid on heavily and the greatest care should be exercised in its application. Grind it thoroughly with only enough medium to bind the color together in a stiff mixture. After this use turpentine with which to thin it for painting. Spread it on very carefully having a good solid coat, but not a trace of lumps or ridges or least suggestion of thickness. Thorough grinding of the color to begin with is a great help. By avoiding too much oil and keeping the color flat and even one may successfully get by without chipping.

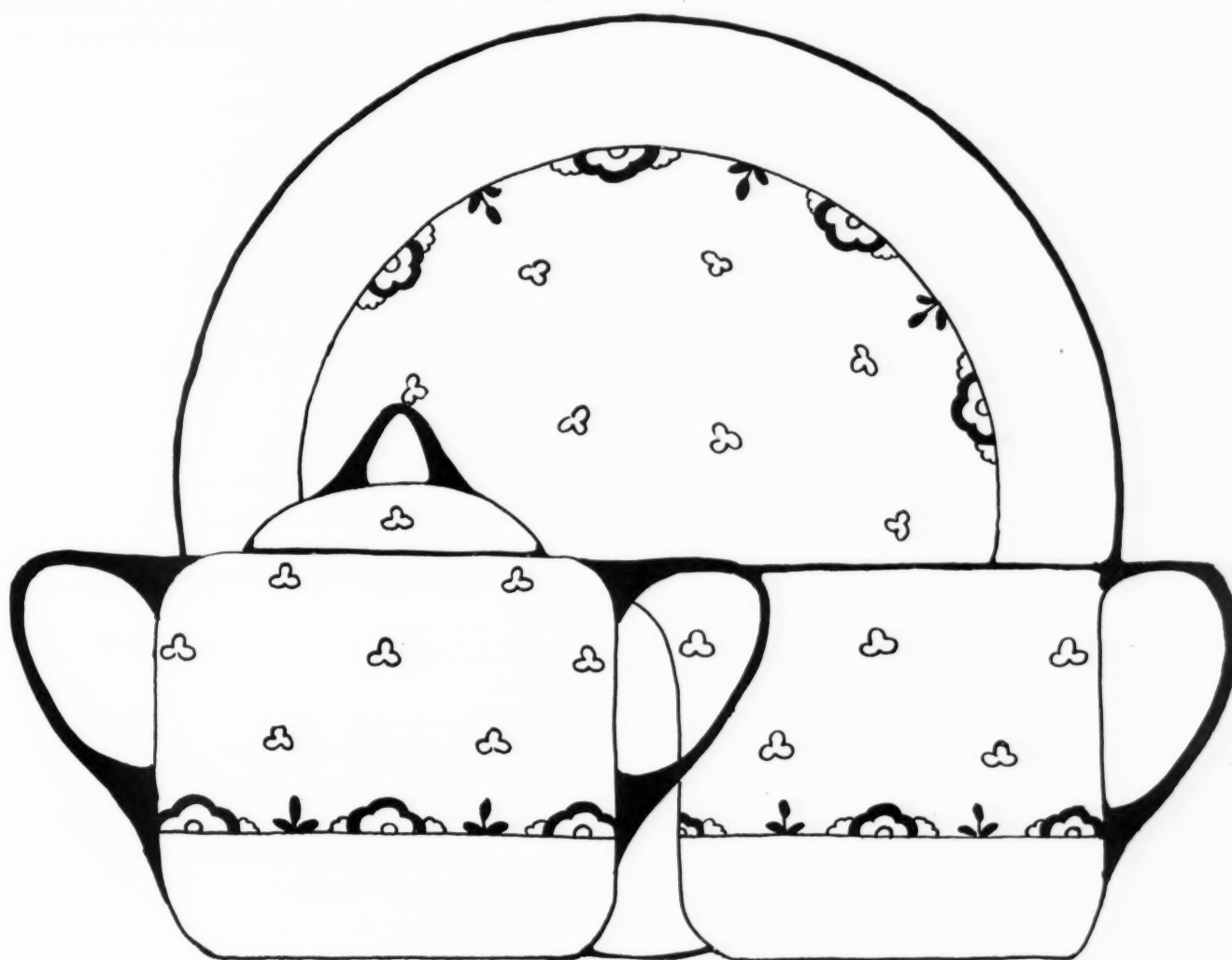
When this part of the work is completed, dry the jar thoroughly and then have it fired. The first step in the next stage of the work calls for ground-laying which is something we have not before had in connection with these lessons. This process is used to produce an even tint of full color value. A special medium is used for this purpose known as Grounding Oil. Pour some of this into a clean saucer and with the knife mix in enough Black to slightly grey it, and add a little turpentine. The oil is very heavy and cutting it in this way greatly assists in painting it on. The black is added so that you will be able to see if the oil is applied evenly and does not in any way affect the color used over it. Have ready a pad made of a double thickness of soft old china silk. With a good-sized square shader, a number eight is excellent, cover all of the surface of the jar which is grey in the study, doing one section at a time and padding it until perfectly even. Most of the success of the work depends upon this point. When the surface has all been padded

it will be ready for the color. Before proceeding with this it is well to clean off any oil which may have gotten over on the design or bands. Use toothpick and cotton for this, being most careful not to get into the oiled background in this cleaning up process.

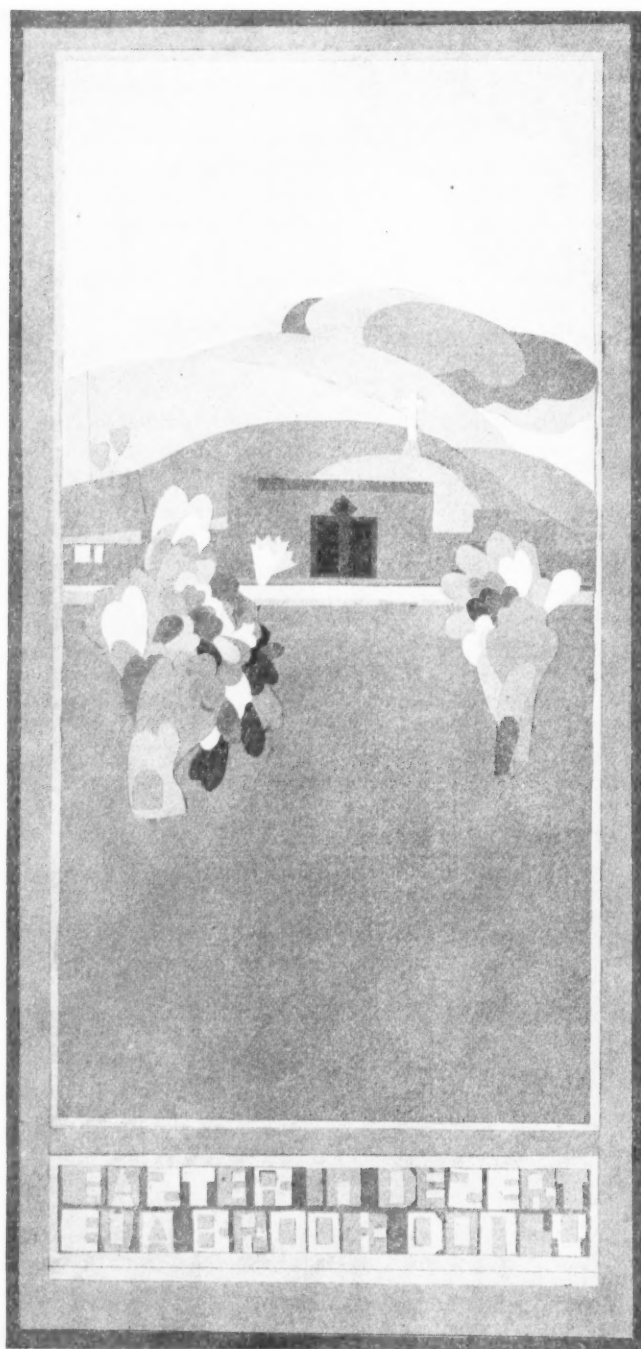
Spread a clean newspaper on the table and turn out upon it a quantity of Meissen Brown. With clean dry palette knife grind this until all lumps or grains of color have disappeared, and the powder is smooth and velvety. Have ready a clean square shader, fairly large in size. Holding the jar over the paper take up a quantity of the powdered color on the palette knife and deposit it upon the oiled surface. With the dry brush rub the color lightly over the oil, being very particular to keep lots of powdered color between the oil and the brush. Push the color along using a rotary motion until the whole surface has been covered. It should look perfectly dry and like velvet. If you have not padded the oil sufficiently in places or applied too much of it, the oil will come through and you had better begin all over again. When you have finished the dusting take the jar to one side somewhere and blow off the surplus powder. Be extremely careful in handling as this sort of ground is easily marred and can not be patched up. Stand aside a while to harden and then with toothpick and cotton clean up any dust which may have gotten on the design.

When the piece has been well cleaned apply Yellow Brown lustre over all of the panels, the band on neck, and the medallion on top, working over the black of the design. The effect will be

*(Continued on page 223)*



Plate, Sugar and Creamer—Anne Danielsen



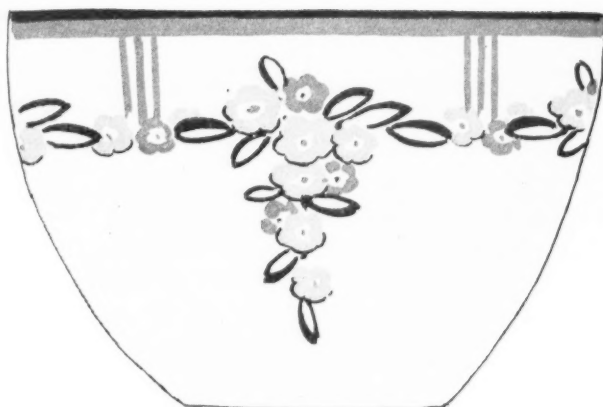
Easter in the Desert—Eva Brook Donly

Cut paper design in a harmony of green blues, violet blues, red violets, dull pinks, warm buffs, sand color. (We were hoping to give this in color but it arrived too late for reproduction—Ed.).

#### SILK LAMP SHADE

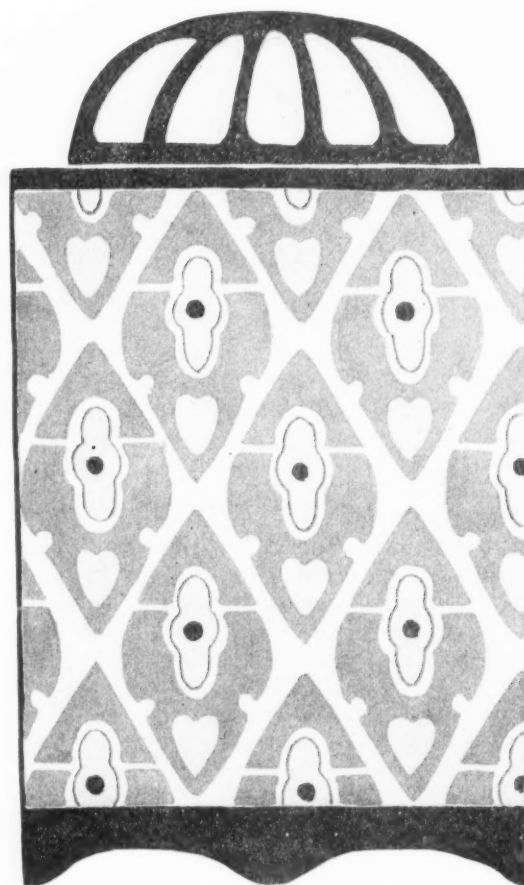
*Nellie B. Crow*

SOME time ago, seeing an inquiry in the Questions and Answers Column in regard to painting on silk, I thought some of the readers might be interested in a Lamp-Shade painted on silk. These shades are rich, beautiful and durable; and it is practically impossible to identify the material used in the making. I would advise using the more simple shapes, though, of course, any shape may be painted. The wire frames with the upright supports are used and the uprights are bent inward a little so as not to touch the silk, sewing the silk smooth and taut to the top and bottom rings only. In the May 1923



Bowl—Jetta Ehlers

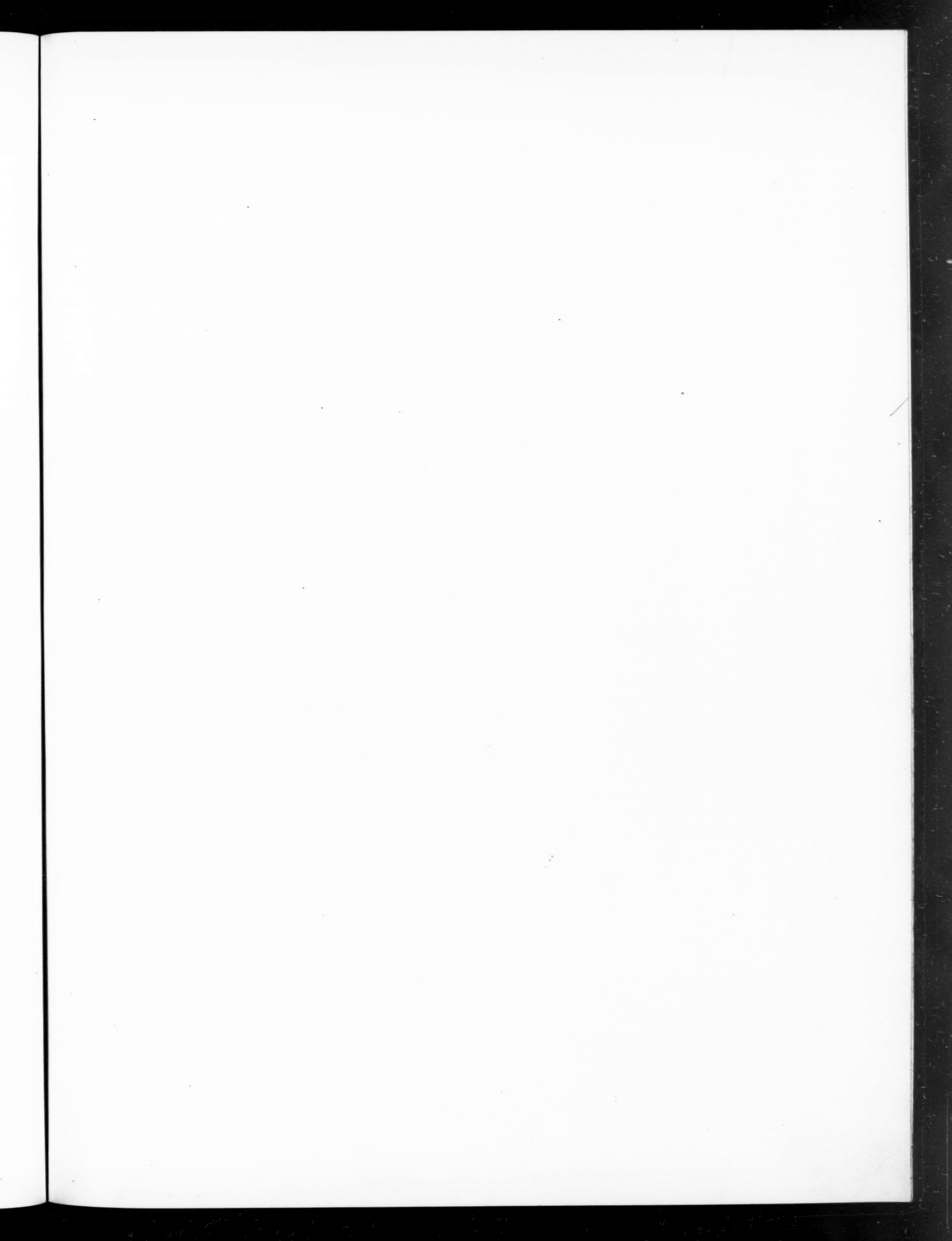
Keramic Studio a method was given for cutting a Parchment Shade pattern. This pattern can be used, marking the outline on silk and keeping the silk in one large piece until it is sewed on the wire frame, following the outline of the pattern as nearly as possible in order to have the shape absolutely smooth and taut when finished. Then cut off all the superfluous silk and treat the shade with shellac varnish—after which you may sketch on your design and paint with oil paints. Anything which can be painted on paper, can be painted on silk. Even to the finest detail. It is better to alternate painting on the



Incense Burner—Mae St. Denis

Top and bottom—Roman Gold. Two largest parts of design—2 parts Azure Blue, 1 part White. Flower form—Orange Red with Black dot in center. Heart form—2 parts Bright Green, 1 part Shading Green.



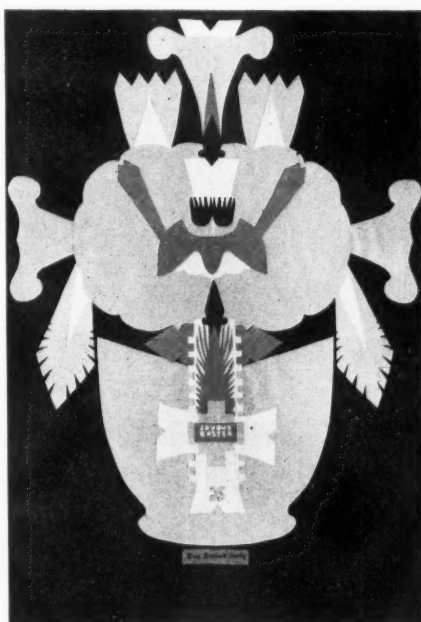




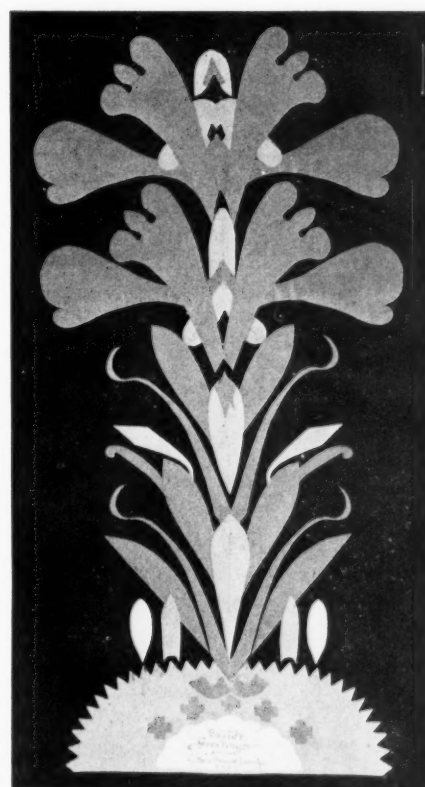
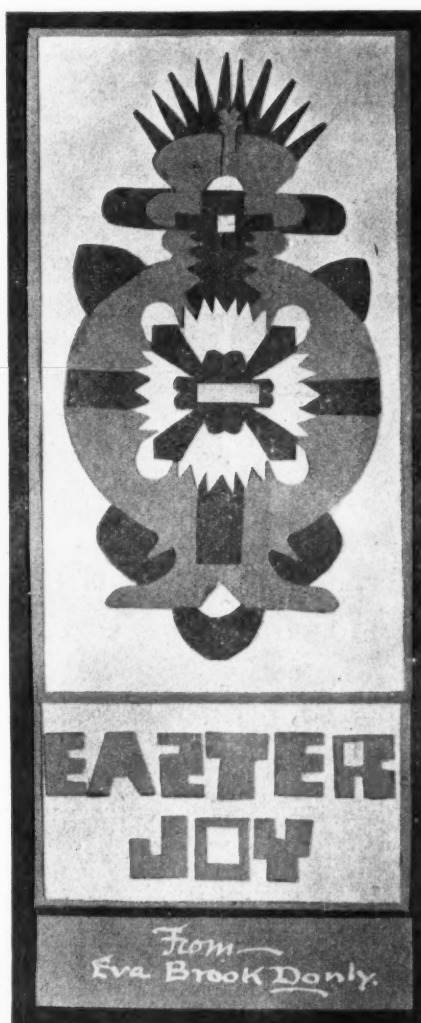
PAINTED PANEL—SPRINGTIME—CLARA STROUD

APRIL 1926  
SUPPLEMENT TO  
DESIGN  
KERAMIC STUDIO

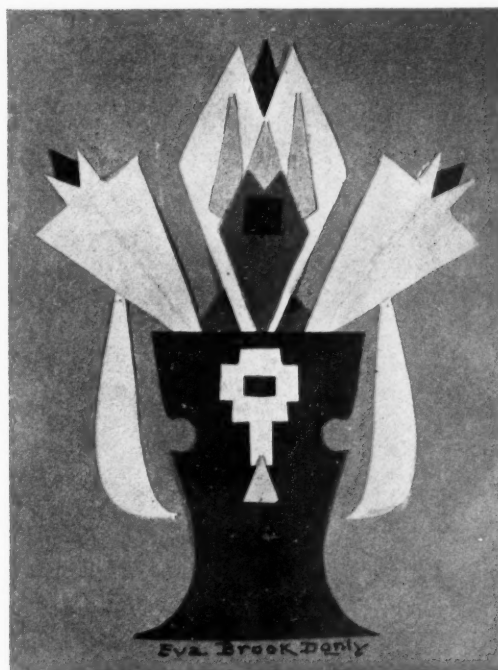
COPYRIGHT 1926  
KERAMIC STUDIO PUB. CO.  
SYRACUSE, N. Y.



front and back of the shade allowing plenty of time for each part to thoroughly dry before continuing. The inside should be varnished with special shade varnish, and the crystalline finish for the outside adds much to the beauty of this shade. The edges are finished

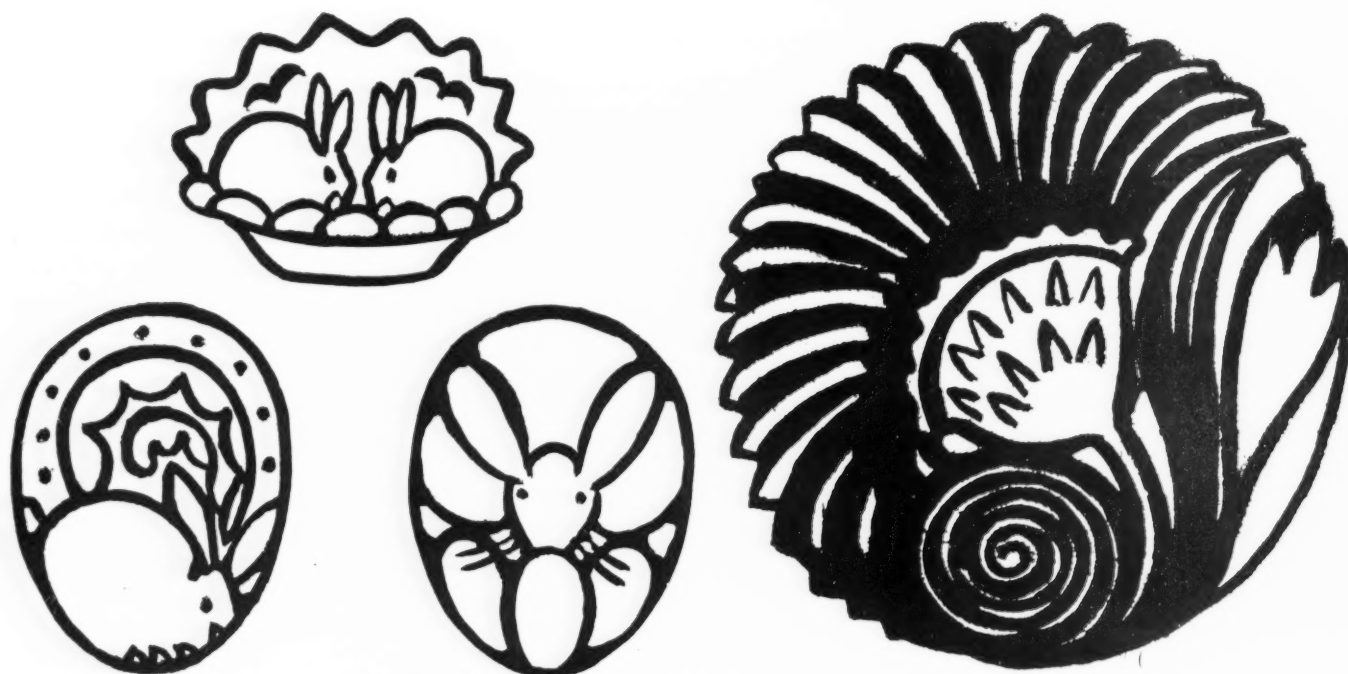


with braid as any other shade. Try a small shield first and you will be so delighted with the result that you will not be satisfied until you have completed a large shade. Outline design in black.



Cut Paper Easter Motifs—Eva Brook Donly



Eva Brook Donly.

Easter Suggestions

— Eva Brook Donly



(Continued from page 215)

couragement with beginners, the profile is a great "life saver."

When the entire shape is built and trued up, it is left to dry before finishing. When dry, it is sandpapered, first with the coarse and then with the fine paper, taking down all bumps and filling up slight depressions, if need be, with repeated coats of slip. Remember always that one coat must be perfectly dry before another is applied and the sand paper used between. If the piece is too heavy, it may need some scraping to make it thinner, or it is possible to put it on the wheel and turn it down to the proper thickness. However, this is a compromise, and a good handbuilder should not resort to the wheel nor to any of the tricks of the trade.

♦ ♦ ♦ ♦

(Continued from page 219)

much better if you do not pad this, so paint in the lustre as smoothly as you can. The piece is now ready for the second firing.

Should the ground-laid color not come out well it may be gone over again by repeating the oiling and dusting. It is possible also to paint in the color for this second coat. All of the Black will need retouching, taking the same precaution as to laying it on as before. The lustre if properly applied will need but the one coat.

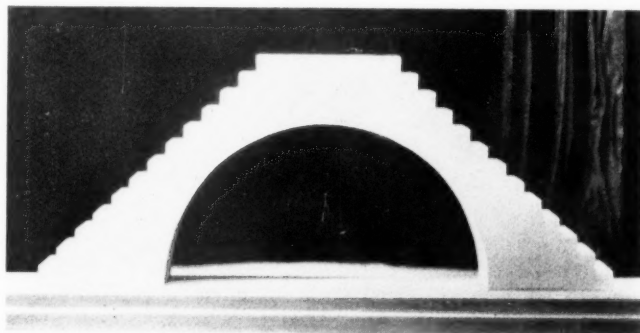
The ground-laid color, if correctly done, will come out right in one firing, with a smooth clear body having a high glaze. It will have a depth and richness difficult to obtain with a painted on color. Bands of rich blue, ground-laid, are much used for very elegant service plates with gold decoration. This process is also very successful where a solid color is wanted on pieces

such as lamp bases. While it is a method you perhaps will not be often using, it is one every china decorator should know how to handle, and so I have tried to give you the simple outline of the "how" of it.

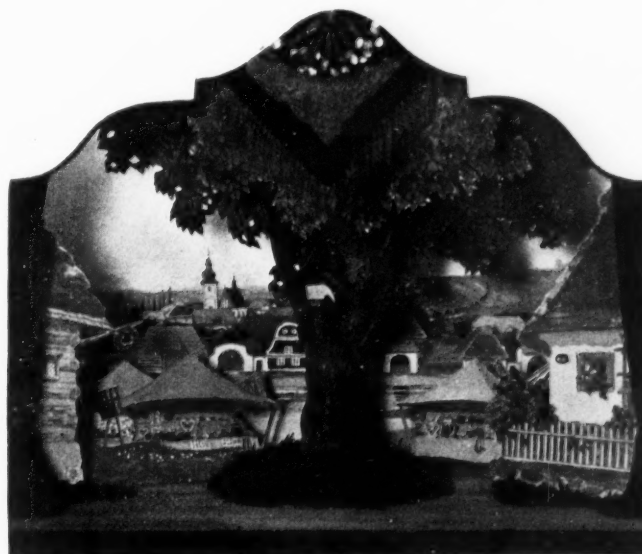
The piece can be done in two fires with care. For the first painting do the ground-laying, and then paint in the lustre. When thoroughly dry, paint in the design and the bands with Black. One must be able to work very surely to do this, as the black can not be cleaned up on top of the lustre. For second painting retouch as suggested previously. An extra firing is often a saving of time and patience, especially for a beginner, and so I recommend the first plan.

To sum up:

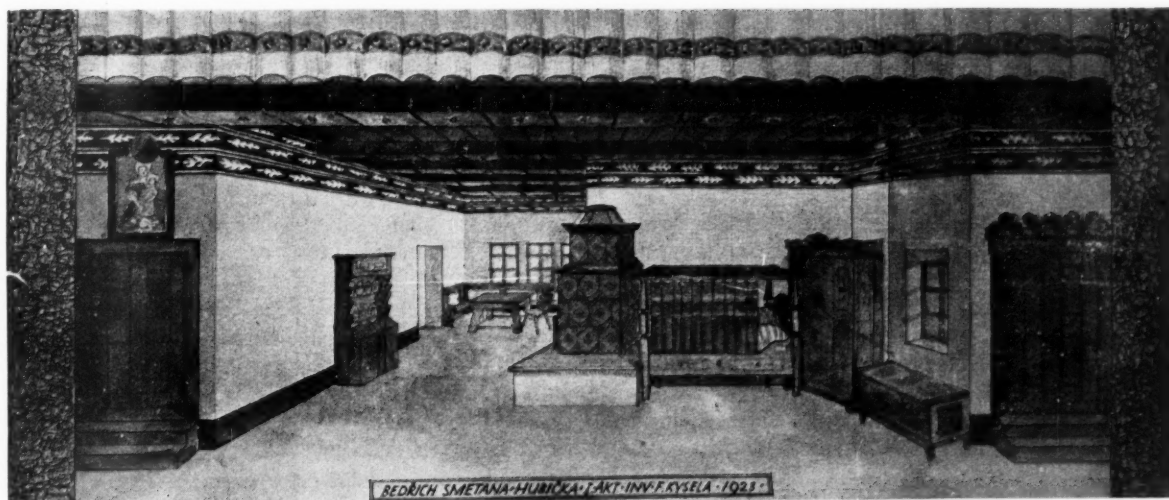
Do not apply the grounding oil heavily. Do not proceed with the dusting until the oil has been evenly padded. Do not allow the brush with which you are working to touch the oil. Do not blow off any superfluous color near other work; the results are sometimes disastrous. Do not apply Black heavily as it will be bound to chip if you do.



Edward II—Marlowe



La Fiancee Vendue—B. Santiana



Three Stage Settings from the Czecho-Slovakian Exhibition at the 1925 Paris Exposition



### FELT APPLIQUE ON BASKETS

A Project in Elementary Design

Mabel C. Northrop  
Utica Free Academy,  
Utica, N. Y.

OF the several approaches to design, that of cut paper seems to be wholly satisfactory when the project involves applique.

The designs for the decoration of the Chinese "fold" and "envelope" baskets were developed in cut paper; first, in dark and light and then in an analogous color harmony. The elements introduced were the circle in its varied contours, one large, other smaller ones, representing top views of flower forms; an oval, as three-quarter view; leaf form, stems, bud or seed-pod forms, together with a development from a triangle suggesting the side view of floral motif. To these were added for the envelope basket the shape of jar or bowl. These shapes were wholly imaginative in character.

The pattern for each was cut from white, light weight notebook paper and at the beginning from dictation and suggestion as to ways of changing the circle's contour, enriching it, and as to the space relation between the different parts or layers of a single "flower." Principality was here stressed by means of fine proportions. Preliminary cutting involved also a rhythm of sizes of the single shape of bud or seed-pod form. Each unit was accepted as a single design and then the development was made in different tones of gray (two or three), with black and white.

With the original cuttings again for patterns the different designs were worked out in color, adherence to the values used in the dark and light arrangement being enforced. Each shape

was then reproduced as closely as possible in colored felts.

The assembling of the elements affords fine practice in arrangement and composition. Indeed, important principles of design, such as *principality*, *balance*, *rhythm*, and *harmony*, are easily demonstrated, in this exercise—to the student's gain in understanding, appreciation and skill.

A little stitchery added to the pattern in the applique adds much to the attractiveness of the finished product, altho care must be taken not to overdo this feature.

Imaginative design of this type, as a means of self-expression, gives the student a confidence in his own powers that other exercises often fail to provide.

The materials necessary include the baskets, obtained from an importing house in New York. The "fold" baskets vary a little in size as they come in "nests" of five. The envelopes come in threes.

Other materials are white notebook paper for patterns, any good colored papers (not coated) alike on both sides, felts collected from milliner's shops, makers of pennants, art supply houses and department stores, scissors, paste, heavy thread and a coarse needle for sewing felts on to basket and embroidery cottons for the stitchery. Two sheets of paper for mounting dark and light and color problems complete the list.

Teachers interested in this problem can obtain the address of the importer of these baskets by writing to the publishers of DESIGN-Keramic Studio.



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